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ABSTRACT

With the growing shortage of time and money for writing new textbooks, particularly in the seldom-taught languages, there is a premium on making effective use of what already exists. A teacher has a choice, not only of accepting or rejecting materials, but adapting or rewriting them. (The fourth possibility is often viewed both as unjustifiably troublesome to the rewriter and an affront to the original author.) Of the dozens of language teachers with whom the author has spoken in the course of this study, he has found none who did not claim at least that he made some small changes or additions to his printed textbook; many make major changes. Under these circumstances, two points need to be emphasized: (1) various degrees of adaptation, augmentation, and rewriting form a continuum, at the far end of which stands the writing of original materials; and (2) before one can begin to adapt or augment or rewrite or write, and before one can even decide which of these four to undertake, it is necessary to evaluate what is already available. The present paper offers guidelines for evaluation, and outlines a general procedure for adaptation. (Author/AMM)

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ADAPTING LANGUAGE MATERIALS

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ADAPTING LANGUAGE MATERIALS

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(These papers are drafts of fragments of a report being prepared under a contract with the Office of Education. The author solicits comments and criticism.)

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PRINCIPLES OF ADAPTING LANGUAGE MATERIALS

0. Introduction

With the growing shortage of time and money for writing new textbooks, particularly in the seldom-taught languages, there is a premium on making effective use of what already exists. We have sometimes acted as though, for any given set of materials, the choice was only between using them and rejecting them. Adaptation, as a third alternative, has received relatively little either of time or of money or of prestige. Rewriting, a fourth possibility, is often viewed both as unjustifiably troublesome to the rewriter, and as an affront to the original author.

Yet, as I have talked with dozens of language teachers in the course of this study, I have found none who did not claim at least that he makes some small changes or additions to his printed textbook, even if the textbook is supposedly of the programmed self-instructional variety. Many of the teachers with whom I have talked make major changes. A few operate with a minimum outline and a few props, and recreate the course every time they teach it. Under these circumstances, two points need to be emphasized. First, various degrees of adaptation, augmentation, and rewriting form a continuum, at the far end of which stands the writing of original materials. Second, before one can begin to adapt or augment or rewrite or write, and before one can even decide which of these four to undertake, it is necessary to evaluate what is already available. This paper offers guidelines for evaluation, and outlines a general procedure for adaptation.

Under the terms of the contract, this study is principally concerned with materials for the seldom-taught languages. Both for this reason and because my experience lies outside the

elementary and secondary schools, it concentrates on the student who is over 18 years old and who has some definite reason for studying the language. I have nevertheless been greatly helped by discussions with schoolteachers, and have tried to relate my suggestions also to what I know of their problems.

1.0 Three 'checklists.'

I would like to suggest that, in evaluating a set of language lessons, one should keep in mind three 'qualities,' three 'dimensions,' and four 'components.'

1.10 Three 'qualities.'

Every lesson, every part of every lesson, and even every line may be judged on three qualities, which we shall here call 'strength,' 'lightness,' and 'transparency.' In the sense in which we shall use these terms, 'weakness,' 'heaviness,' and 'opacity' are usually undesirable. There are however situations in which a certain amount of 'heaviness' and 'opacity' can be very useful, and the same may even be true for 'weakness.' It would be a mistake, therefore, to assume that 'strength,' 'lightness' and 'transparency' have absolute values, or that an increase in one of these qualities necessarily means an improvement in the lesson. I would only assert that 'weakness,' 'heaviness' and 'opacity' are warning signs, and that their presence calls for special justification in terms of the lesson as a whole.

1.11 'Strength.'

'Does it carry its own weight in terms of the student's non-linguistic interests?' In the evaluation of an entire course, concern about strength in this sense will lead to such questions as:

Is the content relevant to the present and likely future needs of the trainees?

Does the course contain sufficient vocabulary and structure so that the trainees can reach their goals?

Are the materials authentic both linguistically and culturally?

Looking at a single lesson from the same point of view, one may ask:

To what extent will the students be able to use the content of this lesson immediately, in a lifelike way?

Will the students derive from this lesson satisfactions that go beyond the mere feeling of having mastered one more lesson, and being ready for the next?

On the smallest scale, a sentence like 'Your horse had been old' (Jespersen's example) is weak to the point of being feeble-minded unless it is presented in the context of a suitable fairy story, because there is no situation in which it can be used. The cliché 'The book is on the table' is stronger, because the situations in which it <u>can</u> be used are fairly frequent. But we must distinguish between the ease with which a situation can be created in the classroom, and the frequency with which it actually gets commented on in real life. In this latter respect, 'The book is on the table' is still relatively weak. A sentence like 'I need a taxi' (Taylor, English <u>Conversation Practice</u>, p. 50) is 'stronger' because most people are more concerned about being able to express this need than they are about being able to describe the most obvious location of a book. In the same way, 'I need a taxi' is 'stronger' for most students than 'I need a hinge.' But 'strength' is always relative to the needs and interests of the students: some people talk about hinges every day and never see a taxi. For this reason, strength is the most difficult of the three 'qualities' to build permanently into a fixed set of materials.

1.12 'Lightness.'

'Is a single "unit" so long that the student wearies of it before it is finished, and loses any sense of its "unity"? Does an individual line weigh heavily on the student's tongue, either because of the number of difficult sounds or because of its sheer length?' With respect to lightness, 'Your horse had been old' and 'I need a taxi' are approximately equal. Heaviness in this sense may vary with the language background of the learner: most learners would find 'I need a hinge' a bit heavier than 'I need a label,' and the latter would be phonetically heavier for speakers of Spanish than for speakers of German.

In general, of course, early lessons should be rather 'light.' But Alex Lipson is one authority who advocates putting some 'heavy' items into the very first sessions, while the students are in their freshest and most open state. This is an example of how none of these three qualities has absolute positive value, and lack of these qualities is not necessarily bad.

1.13 'Transparency.'

Looking at an entire course we may ask:

Do these materials make clear at least one way in which they can be used?

Is it easy to find where a given point of grammar has been covered?

With regard to single lessons, we may ask:

To what extent does the student know what he is doing and why?

How easily can a teacher or adapter find the places where he can make changes or additions without destroying the lesson?

With regard to single lines, we may ask:

> Can the meaning be gotten across without translation?
>
> Can the student see enough of the structure of this sentence so that he can use it as a help in composing or comprehending new ones?

Once again, 'transparency' is not an absolute value. The good aspect of inductive teaching of grammar, for example, comes from the fun of working one's way out of a temporary structural fog. And lexical transparency is less urgently needed in a course that makes regular use of native-language glosses than in a course that is thoroughly monolingual.

1.14 Summary comments on the three 'qualities.'

Obviously, in even the best of lessons some lines will be 'stronger' than others, every line has some 'heaviness,' and many will be partly 'opaque.' Even so, I believe that these three criteria are worth the attention of anyone who is writing or evaluating language lessons. 'Lightness' and 'transparency' can conceivably be made permanent attributes of permanent lessons, but only project-by-project adaptation will keep 'strength' from deteriorating.

2. Three 'dimensions.'

The content of a course, or a lesson, or a drill, or a line may be listed in each of three 'dimensions:' linguistic, social and topical.

2.1 The linguistic dimension.

In a course as a whole, the linguistic content is relatively fixed, consisting as it does of phonological patterns and structural devices. Partly for this reason, text writers have too

often accorded the linguistic dimension absolute primacy: social and topical content are required only to be plausible, and appropriate for illustrating a series of linguistic points. This is particularly true when the writer is also a trained linguist, concerned to share with the readers his enjoyment of the intricacies and symmetries of linguistic structure. But even before the ascendancy of linguistic science, one type of language textbook subordinated everything else to the role of conveying structures. That must surely have been the reason behind 'Your horse had been old,' for example. But 'strength' is drawn primarily from the social and topical dimensions, which is one reason why some linguistically brilliant textbooks have been pedagogical flops.

2.2 The social dimension. ('Who is talking with whom?')

It is therefore a good idea, before starting to adapt existing lessons or write new ones, to draw up a simple two-dimensional matrix. The social dimension lists the kinds of people with whom the trainee most urgently needs to interact. If the training site is a junior high school in an entirely English-speaking town, the list might include only the teacher and the other students. The reality to which the matrix refers may be prospective as well as immediate, however. Policemen, taxi drivers, hotel clerks, etc. may thus be added to the matrix. But they may only be added if the prospect of encountering them is psychologically real to the students themselves. To add them at the whim of the teacher or for the convenience of the materials writer would result in a spurious matrix, invalid from the point of view of the student, and a source of weakness rather than strength.

The same principle applies to the training of adults who expect to go immediately to jobs where they will use the language. The roles that make up the social dimension will be more numerous, and the prospects will be more clearly defined, but

care in selecting and defining these roles can still make the difference between strength and weakness.

Most writers give some attention to the social dimension when they are writing dialog material, although there have been numerous exceptions even to this. Drill materials, on the other hand, are usually treated as socially neutral. They are not always completely so, of course. Any French, German, Spanish or Russian sentence in the second person must necessarily imply choice as to level of respect, and the same is even more true for many other languages. Some drills may in fact concentrate on the contrast between tu-forms and vous-forms. I would suggest that even the lowliest substitution drill be checked for its social implications ('Who might say these things to whom?'), and that any internal inconsistencies should have clear justification.

2.3 The topical dimension. ('What are they talking about?')

At right angles to the social dimension, the topical dimension lists the things that the trainee is most likely to want to talk about: greetings and general phrases, classroom mechanics, street directions, diagnosis of poultry diseases, and so forth. Some topics are of interest to almost all kinds of trainee, while others are highly specialized. The problem, from the point of view of someone who wants to produce 'strong' materials, is that the trainees' more specialized interests are often the ones that are most vivid for them. Even for a generally useful topic like street and road directions, the actual locales that excite most interest will vary from one class to another.

2.4 The socio-topical matrix.

The intersection of the social and topical dimensions produces a set of boxes.

	Greetings etc.	Street directions	Food	Work schedule	etc.
Adult stranger					
Small child					
Colleague					
Policeman					
Host					
Etc.					

Note that not all the boxes will be equally plausible: one will not expect to praise the policeman's cooking or ask directions of a four-year-old child. Certain boxes will, however, stand out as excellent starting points for strong lessons, and any box that is ignored altogether should be ignored for good cause.

3.0 Components.

It is my present belief that a successful lesson needs four and only four basic components. To make this assertion is not, however, to prescribe a method or a format. Each of the four components may take any of countless forms, and the student may meet them in any of several orders. It should also be pointed out that the order in which the components are written need not be the order in which they are presented to the student.

3.1 Occasions for use:

Every lesson should contain a number of clear suggestions for using the language. Each of these suggestions should have an extra-linguistic purpose which is valid in terms of the student's needs and interests. Most of these 'purposes' will fall under one or more of the following rubrics:

1. Establishing or further developing real social relationships with real people. (Simple examples are greetings, introductions, autobiographical matters including personal anecdotes, participation in games, exploration of likes and dislikes.)

2. Eliciting or imparting desired information. (E.g. what is the climate like at various times of year in Sarkhan? how does the currency system work? how is a particular dish prepared? how does the electrical system of an automobile work?)

3. Learning or imparting useful skills. (E.g. playing soccer, sewing, dancing.)

4. Learning to make culturally relevant judgments. (E.g. distinguishing ripe from unripe fruits, candling eggs, predicting the weather, estimating water depth.)

5. Esthetically satisfying activities. (humor, games, relaxation, singing, etc.)

Some of the 'occasions for use' should involve <u>muscular activity</u>: playing, pointing, handling, writing, etc. Most should be stated as 'behavioral objectives' in that they provide for some overt way in which both the student and his instructor can verify how well he has performed. For example,

> 'Tell your instructor the names of the people in the family with whom you are living, and how they are related to one another.'

is better than:

> 'Find out the names of the people in the family with whom you are living, and how they are related to one another.'

Even the latter, however, is better than:

> 'Try to use this vocabulary (e.g. kinship terminology) outside of class.'

I have mentioned 'suggestions for use' first because writers and teachers so often slight them, or ignore them altogether. It is true that the student usually meets them at the end of the lesson, if at all. I believe, however, that a writer or adapter would be wise to begin thinking about them as soon as he has chosen a lesson, or a box from the socio-topical matrix. In fact, the 'occasions for use' might be listed at the head of the lesson, so that the student has a clearer idea of the potential 'strength' of the remaining parts of the lesson. They should certainly affect the writing or revision of every other component. Our consistent failure to attend to these matters is surely a part of the reason why lay support for foreign language study in schools and colleges has fallen off so noticeably in the past few years.

3.2 A sample of language use.

Every lesson should contain a sample of language use. The sample should be:

1. long enough to be viable. (Two-line dialogs, no matter how timely or realistic, have proved not to meet this requirement.)

2. short enough to be covered, with the rest of the lesson, in 1-4 hours.

3. related to a socio-topical matrix that the student accepts as expressing his needs and interests.

This sample may take any of several forms. The ASTP courses and many of their successors since World War II have used the 'basic dialog' to fulfill this role, but other kinds of sample are more useful for some purposes. The most concrete is probably the 'action chain' (or 'action script'), which lists a series of activities that normally occur together. The most familiar example is 'I get up. I bathe. I get dressed...,' but the same format may accommodate discussion of technical processes, public ceremonies, and many other topics. Another possibility, particularly after the first 50-100 hours of instruction, is short passages of expository or narrative prose. (See my discussion of 'microtexts'.)

Whatever form the sample takes, it should contain at least one or two lines that lend themselves to lexical and/or structural exploration, of the kinds discussed below (3.3 and 3.4). If it does not contain such lines, the sample will become an isolated compartment within the lesson, rather than a productive part of it.

3.3 Lexical exploration.

In this and the following section, I have made frequent use of the term 'exploration.' This word is perhaps confusing, and hence ill-chosen. I have used it because I want to emphasize the active, creative, partially unprescribed role of the learner, and because I want to avoid the image of the learner as one whose footsteps are to be guided at all times by a pedagogue. 'Exploration,' in this sense, stands in contrast to 'inculcation.'

'Lexical exploration,' then, refers to those aspects of a lesson through which the student expands his ability to come up with (or to recognize) the right word at the right time. The simplest kind of 'lexical exploration' uses lists of words, perhaps with a sentence or two illustrating the use of each. In a well-constructed lesson, there may be a number of sub-lists, each sub-list related to some part of the basic sample, Thus, the basic dialog of FSI, FBC, Unit 2 contains the line:

C'est ça, et réveillez-moi	Fine, and wake me
demain à sept heures.	tomorrow at seven.

and the section devoted to 'Useful Words' provides the expressions for 'one o'clock' through 'eleven o'clock,' plus 'noon' and 'midnight.' The dialog for Unit 5 contains the word for 'autumn' and 'winter,' and the 'Useful Words' add 'spring' and 'summer.'

As I am analyzing the problem in the present paper, it would be even more desirable to relate 'lexical exploration' not only to the 'basic sample' (3.2) but also to the projected 'occasions for use' (3.1). One way of achieving this goal is through the use of 'Cummings devices' (which I have formerly called 'microwaves'). In a 'Cummings device,' a question or other line from the 'sample' (3.2) is presented along with a number of alternative answers or other rejoinders. The device may also include

other questions that are very similar to the model. Both questions and answers should be chosen with careful attention to the student's opportunities to use them for more than mere linguistic drill. For example, in one set of lessons in Mauritian Creole,[1] a narrative sample of the language describes a woman going to market. It contains the sentence:

Zaklin aste rasyõ komã too le semen.	Jacqueline buys groceries as [she does] every week.

A Cummings device that provides for lexical exploration departing from this sentence is:

Questions:

Lil Moris, eski zot aste dipẽ too le zoor?	In Mauritius, do they buy bread every day?
Lil Moris, eski zot aste doori too le zoor?	In Mauritius, do they buy rice every day?
etc.	etc.

Rejoinders:

Zot aste dipẽ too le zoor.	They buy bread every day.
Zot aste doori too le semen.	They buy rice every week.
etc.	etc.

Students first learn to pronounce, understand and manipulate these sentences, and then go on immediately to use them in the form of two-line conversations. Note that these are not just 'pretend' conversations. This particular Cummings device contains accurate information about the frequency with which certain

items are bought in Mauritius. Because of differences in marketing practices, refrigeration, etc., the student will find certain differences between Mauritius and the United States. A factually inaccurate answer to one of the questions is just as wrong as a linguistically incorrect one. Thus, as the student practices the new construction 'too le (zoor, semen),' he is also learning some down-to-earth facts about his future home.

A Cummings device, as in the above example, may keep the linguistic, social and topical values constant, and explore the vocabulary that relates to just one point in this three-dimensional space. The device first presents a small amount of new material, and then provides examples of how students may use it.

3.4 Exploration of structural relationships.

'Structural relationships,' as I am using the term here, include such matters as the relationships in form and use between the 3 sg. present indicative and the 3 sg. present subjunctive, or between two different ways of embedding one sentence in another, or between the definite and the indefinite article. They are, in other words, the subject matter of what is often called 'the study of grammar.' Bosco (TESOL Quarterly, 1970, p. 79) distinguishes among three 'modes of representation.' Following his analysis, 'exploration of structural relationships' may take the form of drills ('enactive' mode), charts and diagrams ('iconic mode'), or grammar notes ('symbolic' mode). Much past and present controversy among language teachers turns on the relative prominence to be assigned to each of those modes, and the order in which they should occupy the student's attention.

Lado[1] may have been right in his belief that 'it is possible to learn a language without ever repeating the same sentence twice.' This goal, however, requires extraordinary materials, extraordinary materials, and probably extraordinary students

as well. For some structural relationships, adequate exploration may require a certain amount of reiteration, both within and between lessons. This may involve one, two, or all three of the 'modes.' What we usually call drills may in this sense be treated as 'reiterated enactive exploration.' I suspect that it is better to treat them in this way than to inflict them as 'necessary neuromuscular inculation.'

Because the sentences in any one Cummings device are often grammatically similar to one another, the device has certain advantages in structural, as well as lexical, exploration.

4. Guidelines for creative adaptation.

The adapter of language materials, then, works with two basic documents and not just one. Certainly he must take account of the lessons that he has set out to adapt, but just as certainly he must exploit the socio-topical matrix that summarizes his student's interests. Depending on the nature of the original course, he may find himself preparing Cummings devices to go with dialogs, or dialogs to go with Cummings devices, or drills to go with both, or all of these to go with an existing set of grammar notes. In all cases, he will have to be creative in suggesting how the trainees can make immediate and convincing use of what they have just learned.

Obviously, in view of the great variety both of original textbooks and of student objectives, adaptation will remain an art, rather than a mechanical operation. Nevertheless, on the basis of the principles in sections 1-3, I will venture to suggest a set of guidelines for the would-be adapter. In Chapters X-Y, the same principles are applied to the assessment and adaptation of individual lessons from a number of courses, chosen to represent wide variety both in linguistic type and in pedagogical approach.

Guidelines for adapting language lessons.

1. Predict what the students will need in each of the three dimensions:

    A. Linguistic
    B. Social
    C. Topical

2. Make an inventory of the material at hand, in the same three dimensions:

    A. Linguistic
    B. Social
    C. Topical

3. By comparing (1) and (2), make a list of addenda and delenda (=agenda) in the same dimensions:

    A. Linguistic
    B. Social
    C. Topical

4. Draw up behavioral objectives based on the socio-topical content of (1).

5. Supply whatever is necessary (dialogs, drills, Cummings devices, etc.) in order to bring the student from mastery of the existing materials to performance of the behavioral objectives.

Washington, D.C.
October 12, 1970

SOME PRELIMINARY THOUGHTS ON AUGMENTING
SPANISH PROGRAMMATIC COURSE

EWS — September 19, 1970

This paper is part of a project sponsored by the U. S. Office of Education. In this project, I am attempting to find and test some general guidelines for making wider use of language study materials that already exist, especially in the seldom-taught languages. Such a set of guidelines will be particularly needed in these days when there are no funds for replacing what we find unsuited to our needs.

But Spanish is hardly a 'seldom-taught' language. Why then use it in a major test of the proposed guidelines? The reason, of course, is that any one real 'seldom-taught' language is seldom taught, and for that very reason is sure to be unfamiliar to most readers. The principles will come through more clearly if at least some of the case studies are on languages in which many readers can follow the examples. Spanish meets this criterion comparatively well. (Other case studies completed in draft form involve English, Telugu, Mauritian Creole (French-based), and another Spanish course.)

The Foreign Service Institute's Spanish Programmatic Course is of particular interest for three reasons: (1) It is a successful example of programmed self-instruction (PSI). (2) Among PSI courses, it employs a minimum of technology: only a book and an ordinary tape recorder. It is thus relatively inexpensive and easily accessible. (3) Contact with its author and with some of its most experienced users was available to me on an in-house basis, within the Foreign Service Institute and the Peace Corps. This contact would at least act as a check on my imagination, and might also elicit from them some ways of applying the guidelines in the situations with which they were familiar.

Spanish Programmatic Course differs from some PSI in that it provides for regular 'check-out' sessions of conversation with a live instructor at the end of each unit. This arrangement has at least three points in its favor: (1) The student knows that a live human being is following his progress and appreciating it. (2) He enjoys the feeling that he can converse with a Spanish-speaker, if only simply, almost from the very first day. (3) His strengths and weaknesses can be catered to as they become evident, on a day-to-day basis.

Spanish Programmatic Course ("PSC") shares with most other PSI a concern to lead the student one step at a time, with relatively few error, to a command of phonological and grammatical structures which will be superior to what he would get in a conventional class. Assumes (probably correctly) that premature attempts at fluency and lexical range are sure to reinforce defective approximations to both pronunciation and grammar. It therefore adopts the strategy of building into the student the best set of structural habits it can, before tempting him with much vocabulary or with completely free conversation.

One conspicuous feature of SPC is in fact the smallness of its vocabulary. The first 100 hours contain only about 4.2 new words per hour, even if different forms of the same verb are counted as separate 'words.' It is therefore necessarily almost devoid of cultural or topical content. This may from one point of view seem to be a shortcoming, but for the purposes of this project, it probably makes the work of augmentation easier. In terms of the 'three checklists,' then, SPC concentrates almost entirely on the linguistic dimension. Its individual lines are generally 'light' and 'transparent.' The principal problem is lack of 'strength.'

In the other case studies, we have spoken of 'adapting' an original textbook. The care with which a good PSI course has to be worked out, however, and the delicate balance of one part

with another, make tampering by outsiders unadvisable or at least prohibitively expensive. In this paper, therefore, we shall speak not of 'adaptation,' but of 'augmentation:' assuming that the student will complete a unit of the program exactly as it stands, what can be added to provide additional 'strength' without too much increase in the 'weight' and 'opacity' of the total unit?

The 'augments' that we shall be proposing will contain little an experienced language teacher has not thought of before. In fact, if I thought that any of my specific suggestions were very original, I would immediately become suspicious of them. My purpose in this paper, and in the entire project, is not to break new ground, but provide a map of the same ground that language teachers have wandered over for centuries. I only hope that my map will be clearer—or at least more suitable for one type of pilgrim—than those that already exist.

According to its relation to the original, 'augmentation' may be more or less cautious. In this paper, I shall be making suggestions in three different 'orbits' around each of the first five units of SPC. The outer orbit will introduce new structures that are totally unrelated to the content of the original, while the middle and inner orbits will not. The inner orbit involves a minimum of production by the student beyond what the program has taught him to pronounce; the middle orbit requires him to use new words within structures for which the original unit has prepared him.

Unit 1.

This unit is devoted entirely to matters of pronunciation, but the student himself says nothing at all in English during the whole unit. There is not even any treatment of the vowels and consonants of the language. The student is required only to show by means of his English or non-linguistic responses

that he can (1) differentiate stressed from unstressed syllables, and (2) identify three different intonation contours. The lesson may therefore be analyzed as follows:

Linguistic content: Word stress and sentence intonation contours.

Social content: Difference between familiar and polite intonation for questions.

Topical content: None

The lesson as it stands contains no non-linguistic 'behavioral objectives,' no 'connected sample of language use,' no 'lexical exploration,' and only the slightest 'exploration of structure.' It is socio-topically about as neutral as it could possibly be. On the other hand, it at least contains nothing that would be socio-topically in conflict with the needs of any group of students.

For purposes of this paper, let us assume a class that consists of Peace Corps trainees who are studying at some central location but living with Spanish-speaking families. Their job assignments will be in the fishing industry, in three different Latin American countries. A number of possible 'augments,' grouped in 'orbits,' are the following.

Inner orbit (no new structural matters brought to student's attention, no production of Spanish by student beyond what is in the original lesson).

1. Tape recording of a Spanish-speaking teacher taking the roll in class. Students identify stress patterns on surnames, and incidentally hear what a Spanish roll-call sounds like.

2. Tape-recorded or live, a list of nouns related to fisheries. Students are not told meanings, but are only assured, that they are names of things connected with fishing. As above identify stress patterns.

3. Live, list of names of persons (teachers, co-workers, neighbors; government officials) who are or will soon be important in the students' lives. I am assuming that such a list would be significantly 'stronger' than a mere list of 'typical Spanish names.' Again, identify stress patterns. Meanings might be supplied in the form of pictures, or in the form of identifying phrases in English: 'President of Chile,' 'teacher from Mayagüez,' etc. If meanings are supplied, the students may work toward the 'behavioral objective' of being able to point to the picture or other identifier when they hear the name.

Middle orbit (some production by the student beyond what the program has taught him to say).

4. Students learn to pronounce some of the items in (2) and (3), above, with special attention to stress and intonation. Teacher should select items so as to avoid sounds such as /r/ that the student is most likely to mispronounce. In any case, there is no need to show the students how the words are written, and to do so would only increase the chance of a spelling-pronunciation using English sounds.

5. Using the items from (4), point to the appropriate pictures or other items. If the items are objects used in fishing, handle them (cf. the 'behavioral objective' in (3)).

Outer orbit (new structures).

6. Cummings devices based on the items in (2) and (3), with the questions 'Who is that?' and 'What is that?'

7. Classroom instructions for students to respond to. In this augment, instructions that are actually needed in the conduct of the class (e.g. Open, close your book.) are preferable to instructions that are not normally given to adult students (e.g. Stand up.).

Unit 2.

Linguistic content:

(1) Identification of pure, unreduced vowels in contrast to some common English substitutes for them. Repetition of isolated syllables with special attention to these matters.

(2) A dialog of five sentences, with meanings in English.

Social content: Polite (usted) forms between adults who already know one another.

Topical content:

(1) A perfunctory greeting formula.

(2) 'Where is (a person)?'

This unit, unlike Unit 1, does have a brief sample of language use, in the form of a dialog. Its exploration of structure is confined to phonology, and there is no provision for exploring new vocabulary. Use of the greeting formula outside class constitutes a possible 'behavioral objective,' but this is not made explicit in the book. Some possible augments are the following.

Inner orbit.

1. Using the lists of names and technical objects from augments (2) and (3) of Unit 1, relearn pronunciation with special attention to the vowels.

2. Students use English to elicit the names of the people in the families with whom they are living. Bring the names to class and practice them as in (1), above.

3. Questions of the type 'Is (Sr. Martinez) in (Las Cruces)?' 'Is (Sra. Gomez) in (the kitchen)?' Students answer with sí or no. Names are of people who mean something to the students, and

places are ones where these people may characteristically be found. Otherwise, this augment will add more weight than strength.

Middle orbit.

4. Cummings device consisting of the question '¿Dónde está (Sanchez)?' and answers, using the same information as in (3), above. The difference between (3) and (4) is that the student must pronounce the names of the new locations.

5. Cummings device, again with the question '¿Dónde está____?' involving the locations of pieces of fishing gear named in the augments of Unit 1.

Outer orbit.

6. Dialog and/or Cummings devices to enable students to introduce themselves, and ask in Spanish for the information in (2), above.

7. Simple greetings beyond ¡Hola! ¿Cómo está? which are in the original lesson.

Notice that the use of the same names and objects from one unit to the next provides a longitudinal continuity which should add to the 'strength' of the entire course.

Unit 3.

Linquistic content: Identification and production of unaspirated /p, t, k/ in contrast to the aspirated stops of English.

Social content: Adult acquaintances or co-workers who address one another by surnames, without titles.

Topical content: (1) Greeting. (2) Inquiry about the time of a coming event.

Inner orbit.

1. Using the technical nouns and personal names from Units 1 and 2, relearn pronunciation with special attention to /p, t, k/.

Middle orbit.

2. Cummings device based on the dialog sentence ¿Cuándo es la fiesta?, substituting other events in place of la fiesta, and answering with hours of the day and/or days of the week, as appropriate. If this augment is to be worth its weight, it must deal only with events that the students are likely to want to talk about. Note that this does not allow for questions which require content verbs, such as 'When does the class end?' Note also that this augment can be shifted into the inner orbit by casting it in the form of yes-no questions.

Outer orbit.

3. Cummings device for learning the occupations of people, beginning with those in the lists from Units 1 and 2: Presidente de Bolivia, pescador, maestro, etc.

Behavioral objectives based on outer orbits of Units 1-3: (1) Say as much as you can about various individuals; (2) take a true-false test concerning at least ten Spanish-speaking people who will have a role in your life; (3) have two small panels of students compete in answering questions.

Unit 4.

Linguistic content: voiced fricatives.

Social content: two adult male friends at a party.

Topical content: asking who a third person is.

Inner orbit.

1. Relearn pronunciation of items from earlier units, with special attention to the voiced fricatives.

2. Using English as the contact language, make a kinship diagram of the family with whom you are living. There may be cross-cultural problems here of a non-verbal nature: Under what circumstances is this kind of inquiry acceptable? What must one avoid asking about? Whom should one ask?

Middle orbit

3. Based on the original dialog:

¿Usted conoce (a) (Juan Martínez)?
(Lo/La) conozco.

or

No (la/lo) conozco. ¿Quién es?
Es (el padre, la hija, etc.) de (Miguel).

¿Quién es (Raúl Quintana)?

Outer orbit.

4. Cummings device: ¿Dónde vive (usted)?
Vivo/Vive) en (la calle Cristina).

5. The Spanish dialogs and/or Cummings devices to enable students to perform augment 2, above, in Spanish instead of English.

Unit 5.

Linguistic content:

(1) Review of segmental pronunciation points covered in units 2-4.

(2) First steps in teaching pronunciation of /r/.

(3) Meanings of verb endings without meanings of verb stems: (a) 1 sg. present vs. 1 pl. present, (b) 1 sg. present vs. 2/3 sg. preterite, (c) 1 sg. preterite vs. 2/3 sg. preterite.

Social content: continued from dialog of Unit 4.

Topical content: describing and identifying people.

Inner orbit.

1. At the end of the unit, the student is shown four sample conversations made up of material that he has already mastered. He is told to 'be prepared to carry out these conversations... with your instructor.' Instructors should of course be sure that the students take 'Role A' as well as 'Role B' in these conversations. I suggest in addition that the directions be changed to read 'be prepared to initiate and maintain conversations like these with your instructor.'

Middle orbit.

2. Cummings device(s) for describing and identifying people (height, complexion, age, sex, etc.). Note the possible areas for cross-cultural sensitivity here. Apply this to local people.

3. By adding first person soy, estoy, use the above vocabulary in self-description.

4. In Unit 3, augment 2, the students began to talk about their daily routine, but without verbs. Now, add 1 pl. and 1 sg. present content verbs to form an action chain based on the remaining parts of the routine: 'We get up at (6:00), we eat breakfast at (7:00), etc.' To maintain strength, much should be made of each student also answering factually for himself where individual schedules vary.

Outer orbit.

5. 'What is your address?' 'Where is your house?' Cummings devices and/or dialogs, with a map of the area.

A PATTERN-PRACTICE COURSE: ENGLISH

One of the most pregnant sentences in the history of language teaching was Fries' dictum that 'a person has "learned" a foreign language when he has...mastered the sound system...and...made the structural devices...matters of automatic habit.' (TLEFL, 1947, p. 3). Even though the person who has done these things may not be a fluent speaker, 'he can have laid a good accurate foundation upon which to build' through the acquisition of 'content vocabulary' (ibid.). Since its publication, the last half of this formulation has determined the strategy of much 'scientific' language teaching, just as the first half has determined the tactics. The priority, both logical and chronological, of the basic structural habits goes unchallenged in many circles, and we sometimes act as though we think the best way to 'internalize' the 'structures' is to concentrate on them to the virtual exclusion of everything else.

A relatively recent and sophisticated representative of this tradition is the series Contemporary Spoken English, by John Kane and Mary Kirkland (Thomas Y. Crowell, 1967). The first lesson of Volume 1 contains two short dialogs (total approximately 2 pages), pronunciation, rhythm and intonation drills (7 pages) and grammar drills (10 pages). The dialogs, which consist of simple introductions and greetings, have no integral relation to the drills, which concentrate on present affirmative statements with be. Most of the substitution drills may be summarized in three tables:

I	'm	in class
you	're	at church
he	's	in bed
she		etc.
Sue		
John		
we		
they		

I Dick	'm 's	a farmer a lawyer etc.

I we	'm 're	hungry married tired etc.

In addition, the rhythm and intonation drills include:

this that it	's	a pen a coat etc.

In keeping with one interpretation of the Friesian emphasis on structure, there is nowhere in the book any indication as to when or how the teacher is to put across the meanings. (Many would be easy to picture or dramatize, but 'lawyer,' and the difference between 'in school' and 'in class' might pose problems.) The nearest reference to meaning is a statement (p. viii) that the vocabulary has been drawn from 'basic semantic fields.' Echoing Fries, the authors state that their goal is to teach 'with a limited vocabulary of high-frequency words, those features of English phonology and syntax which students should be able to comprehend and manipulate before proceeding beyond the intermediate level' (p.vii).

Teachers who are philosophically in communion with the authors will welcome their work and will probably adopt it. Those who reject the philosophy will also reject the book. In

the field of English as a Second Language it makes little difference, for if one book is cast aside, there are still dozens of others waiting to be examined.

The same is not true for seldom-taught languages, where the available courses usually number between 1 and 5. All too easily, a new teacher or language coordinator despairs of all that is in print and decides to strike out on his own. But such a decision is expensive in money and time, and dubious in result. A Swahili proverb tells us that 'there is no bad beginning,' and so the newcomer, encouraged by the ease with which he has pleased himself with his first few lessons, launches yet another material-writing project.

This paper, then, is <u>not</u> a review of Kane and Kirkland's <u>Contemporary Spoken English</u>. It is primarily addressed, not to practitioners of TESOL, but to prospective teachers and lesson writers in the so-called 'neglected languages.' Its purpose is to demonstrate how, by following a particular set of principles, one may adapt and supplement existing materials instead of rejecting them. English has been chosen for this illustration only because examples are easier to follow in a widely known language. To this end, we shall pretend that <u>Contemporary Spoken English</u> is one of only two or three ESOL courses in print.

The first step toward adaptation is to form a clear picture of the students, their needs and interests. This picture may take the form of a simple socio-topical matrix. Let us assume that we are adapting for an evening class of adults who live in one major part of a metropolitan area, and who speak a number of different languages but little or no English. In general, the matrix can be more specific and more accurate in smaller groups, but even the largest and most diverse class has in common its classroom or training site, and current events both local and worldwide. The matrix will also be more effective if the students

feel that they have had a hand in designing it or at least adding to it. For the purposes of this illustration, however, we shall have to be content with guessing that a partial matrix might look something like this:

	getting from place to place	greetings and courtesy formulas	meetings and appointments	shopping	role as guest or host
neighbors	2	1			
clerks in stores					
English teacher		1			
fellow students		1			
people on street	2				

The next step is to analyze the existing lesson for its content in all three dimensions: linguistic, social, and topical.

Linguistic content:

Dialogs: Eleven sentences, invariable except for substitution of personal names, suitable for use in introducing oneself and in exchanging morning greetings. Intonation contours are marked.

Pronunciation: Lists of monosyllabic words containing the diphthongs which the Trager-Smith transcription writes /iy, ey, oy, ay, aw, ow, uw/, and short phrases or sentences that include these words. (The authors do not assume that these words and phrases will be intelligible to beginning students.) Lists of phrases and sentences with the common 231↓ statement intonation pattern, realized in short utterances that have various stress patterns. Stress and intonation are portrayed 'iconically,' with an effective system of lines and geometrical figures.

Grammar: The sentence patterns represented on p.2 (above), requiring the student to produce person-number agreement between a subject and the present tense of 'be,' followed by four kinds of complements. Nouns standing for locations follow prepositions, with no intervening article; all other nouns have the indefinite article.

Social content:

Dialogs: Generally suitable for adults who don't know each other, or who are not close friends. May be used 'for real' among members of the class.

Pronunciation sections: Strictly speaking, no social content at all, since they are intended only for practice in repetition.

Grammatical sections: Quite non-specific. Even the teacher and the student can hardly be said to playing genuine social roles in a substitution drill of the type:

	Dick's in school.
in class	Dick's in class.
at home	Dick's at home.
at church	Dick's at church.
	etc.

Topical content:

Dialogs: As stated above, introductions and morning greeting.

Pronunciation sections: None. (see above)

Grammatical sections: Statements about locations, occupations, states, classification (see substitution frames on p.2). The content words in the grammatical sections are either common nouns, personal names, or adjectives. Except for the personal names, none of the content words that appears in one type of statement ever appears in another. Each list of nouns refers to several different real-life contexts, e.g. class, church, bed.

In summary, the linguistic content of this lesson is delineated with unusual clarity; the topical content is clear enough, but is unified only in terms of a grammatical criterion; the social content is almost entirely concentrated in the dialogs, which have no close relationship to the rest of the lesson.

The third step in preparing to adapt a lesson is to check its components: Does it include (1) a convincing sample of language use? Does it provide for both (2) lexical and (3) grammatical exploration beyond the sample? Does it suggest

(4) ways in which the students can put their new linguistic skills to work for non-linguistic purposes that they can accept as their own?

The lesson under consideration does contain two short samples of genuine use, in the form of the dialogs. The lists of words in the drills provide for lexical exploration, and the grammar drills themselves lead the student to explore a bit of English structure. The fourth component is not overtly represented in the lesson itself, and is only hinted at in the introduction.

Finally, one may look at the individual lines of the various components and judge them according to their lightness, transparency, and strength.[fn]

The sentences of this lesson, with an average of three syllables apiece, show up very favorably with respect to the first of these three qualities. Most of the meanings could be put across easily without translation, and the structures are lucidly presented; accordingly, the lesson also rates well on average transparency of sentences.

[fn] Every line of a lesson--whether it is in basic dialog, in a drill, or in some other component--may be judged on three qualities: strength, lightness and transparency.

Strength: Does the line carry its own weight in terms of the student's non-linguistic interests?

Lightness: Does the line weigh heavily on the student's tongue, either because of concentration of difficult sounds, or because of its sheer length?

Transparency: Can the meaning be gotten across without translation, and is the structure of the sentence readily apparent? Obviously, in even the best of lessons some lines will be 'stronger' than others, every line has some 'weight', and many will be partly 'opaque.'

Where this lesson leaves most to be desired is in what we have called 'strength.' Here is a striking demonstration that high-frequency vocabulary may still produce sentences that are relatively 'weak.' As the lesson now stands, the students can do very little at the end of Lesson 1 except introduce themselves, greet one another, and go on to Lesson 2.

As we have seen, the dominant dimension in this course and the one according to which the lessons are sequenced, is the linguistic. The goal of an adaptation will therefore be to enable the students, in relation to the existing linguistic framework as much as possible, to use the language in a connected and communicative way in one or more contexts that are meaningful to them. We shall aim at non-linguistic 'behavioral objectives' that have the students getting acquainted with each other and with the immediate area in which they live.

The most obvious and also the simplest first step is to change 'good morning' in the second dialog to 'good evening,' since our students go to night school. A much larger step, also in the lexical realm, is to introduce the names of local destinations: 'grade school, high school, gas station, restaurant, parking lot' etc., alongside or instead of the non-specific 'work, class, bed' etc. There are four advantages in doing so: (1) The destinations may be readily and cheaply brought into the classroom by means of locally produced color slides. At the same time, the slides themselves are 'stronger' in our sense because they portray places that the students have actually seen and will be seeing in real life. (2) The same list of nouns can now appear in two different substitution frames: This is a ____ and We're at a _____. (p.2). This helps to unify the lesson in the topical dimension. (3) These words and slides will be useful in later lessons, and thus strengthen the continuity of the whole book. (4) They will help clarify the grammatical facts in Lesson 1. We have noted that as the lesson now stands, nouns that follow

a preposition do not have an indefinite article, while all the other nouns do. In talking about local destinations, nouns have the article both without a preposition (This is a_____.) and with it (We're at a _____.)

The suggestion that an adaptation should introduce pictures and new vocabulary should not be taken as a criticism of the original lesson for lacking them. What will be most live and real in the night schools of Arlington county will necessarily fall flat everywhere else. On the other hand, expertly chosen vocabulary and technically excellent pictures would have been specific for nowhere, and would only have added to the cost of publication.

Having (as we hope) livened the lesson up topically by bringing in new words and color slides to illustrate them, we would like to do the same in the social dimension. The simplest way to do so is to convert at least three of the substitution frames (p.2) to Cummings devices. [fn] We can do so by teaching the questions 'What is this? Where are (we)? What are (you)?' Where formerly we had only repetition and substitution drills, we now have some two-line embryonic conversations.

There is of course a price to be paid for the Cummings devices, because they introduce wh-questions. The authors of the original, who introduced yes-no questions only in Lesson 4 and wh-questions in Lesson 6, might object that this price is

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[fn] A 'Cummings device' is named for Thomas F. Cummings, who described its use in his How to Learn a Language (New York, 1916). It typically consists of a question together with a number of likely answers to it. I have discussed this device elsewhere under the brand name 'microwave.' For further information, see Sara Gudschinsky, How to Learn an Unwritten Language (Holt, Rinehart and Winston, 1967). and my 'UHF and microwaves in transmitting language skills' in Najam, ed., Language Learning: The Individual and the Process, suppl. to IJAL, 1966).

in fact prohibitive, since it disrupts their carefully planned sequence of structures. But each of the new question patterns is closely related to one of the statement patterns that are already in the lesson, and the mechanical aspect of changing from an interrogative sentence to its corresponding statement is the same throughout. This is then much a less serious change in the structural sequence than, say, the introduction of present tense of content verbs. The question is whether the extra weight of the new engine is more than compensated for by the gain in power. My guess is that it is.

Another slight addition in the linguistic dimension would open up further opportunities for interesting conversation. The construction with 'this' plus a noun would enable the students to handle a Cummings device like:

> Where is this (gas station)?
>
> It's (near here, on Fairfax Drive, at Parkington, etc.).

Going still further, if one is willing to introduce yes-no questions at this stage, then the students could use questions like 'Is this a parking lot? Are we at the library?' and also learn each other's marital status and inquire about such states as fatigue and hunger. But this too is a question of balancing new communicative potential against increased length and complexity of the lesson. Would such an extension be justifiable? The most important fact about this kind of question is not whether the answer is yes or no, but rather who is qualified to answer it. I believe that a worthwhile answer can only come from a classroom teacher who understands its implications, and that even he or she can answer it for only one class at a time. Someone writing a paper like this one can only guess at the answer, but the same is true for the textbook writer himself. This is one reason why published textbooks are so often rejected by prospective users. It is also one reason why I am convinced that we

must give to adaptation much more thought, time, and prestige than we have been accustomed to doing.

The final proof of the lessons, as we have said, is in what the students can now do that they recognize as immediately useful or enjoyable in its own right, or potentially so in the immediate future. Greetings and introductions are certainly socio-topical 'behavior objectives' in this sense, and these were in the lesson from the beginning. New 'objectives' relate to the boxes marked (2) in the matrix (p. 5). Although the student is still unable to carry out sustained conversation with neighbors on the subject of getting around in Arlington, he at least has some of the most crucial sentence patterns and vocabulary items. In the meantime, he can demonstrate his new ability to ask and answer questions about (pictures of) places in his immediate vicinity. This activity may be varied by reducing the time each picture is on the screen, or by putting slides in backwards, upside down or sideways.

Referring once more to Fries' famous definition, we may question whether, in fact 'to have learned a foreign language' is in itself a serious goal for any adults except a few professional linguists and other language nuts. Certainly in addition to extrinsic motivations like fulfilling a requirement or preparing for residence abroad, one needs the intrinsic rewards of esthetically agreeable activities with frequent rewards of various kinds. But the work of Lambert and others[fn] indicates that even the extrinsic motivations vary dramatically in their driving power, according to the breadth and depth of their integration with the total personality of the learner. That principle must be both the adapter's raison d'être and his guiding star.

EXAMPLE: DIALOG-DRILL FORMAT, BEGINNING LEVEL

The courses produced for use at the Experiment in International Living, in Putney, Vermont, are variations on a basically audiolingual schema. One of the most widely used of that series is EIL Latin-American Spanish. The first lesson of this book provides an excellent opportunity to show how the principles of the three checklists may guide the adaptation of that type of course.

From a socio-topical point of view, Lesson I is based on the situation in which a Latin-American and a young speaker of English discuss the latter's forthcoming trip to Chile. The lesson contains two 'samples of language use:' a dialog and a short expository paragraph. The dialog consists of 12 lines, with a total of 20 sentences which range in length from 2 to 14 syllables. The Spanish dialog is followed by an English translation, but the paragraph is not.

ANTES DEL VIAJE

Julio: ¡Hola Mario! ¿Cómo estás?
Mario: Bien, gracias. ¿Y tú?
Julio: Muy bien. ¿Sabes que mañana viajo a Sudamérica?
Mario: ¡Verdad! ¿Estás contento?
Julio: ¡Por supuesto! Tengo muchas ganas de ir a Sudamérica.
Mario: ¿Dónde vas a vivir?
Julio: En Santa Ana. Voy a vivir con una familia.
Mario: ¿Dónde está Santa Ana?
Julio: En el norte de Chile. Es una ciudad bastante grande.
Mario: ¿Tú hablas español?
Julio: Si, un poco. Estudio español en la escuela.
Mario: Entonces, buena suerte y buen viaje.

BEFORE THE TRIP

Julio: Hi Mario! How are you?

Mario: Fine, thanks. And you?

Julio: Fine! Do you know that I leave for South America tomorrow?

Mario: Really? Are you excited?

Julio: Of course! I really want to go to South America.

Mario: Where are you going to live?

Julio: In Santa Ana. I'm going to live with a family.

Mario: Where in Santa Ana?

Julio: In the north of Chile. It's a fairly large city.

'Lexical exploration' beyond the basic dialog is provided principally through a number of short lists of 'related vocabulary,' including both single words and some short, useful expressions.

'Structural exploration' is both phonetic and grammatical. Phonetic exploration is in terms of lists of words that contain respectively /j, d, gr, b/. In the grammar drills, the student chooses correct forms for person-number agreement in the present tense of -ar verbs, and repeats sentences that exemplify singular and plural articles, the periphrastic future, and the negative no. The same matters, except for the future, are explained succinctly in a 'grammatical synopsis' at the end of the lesson.

The lesson also contains one occasion to do something with Spanish. The expository paragraph and the questions that follow it allow the student to demonstrate that he can comprehend a text that consists of novel utterances, and go on to talk about it with novel utterances of his own. Other opportunities for use of the Spanish of Lesson I can be found, but they are not made explicit in the lesson as it now stands, and may be overlooked by some instructors.

The lesson ends with a 'cultural supplement' which consists of an exposition of El Alfabeto Español, with the suggestion that it 'may provide ideas for cultural inputs into the classroom.'

In its present form, then, Lesson 1 contains all of the four components that I have claimed are necessary for a complete unit, and its general socio-topical content is suitable for almost anyone who would enroll for a Spanish course in the first place. As language lessons go, then, it is excellent.

There are, however, reasons why a prospective user might want to reject this lesson, or at least tinker with it. The students may be more interested in Puerto Rico or Spain than in Chile. They may not be planning on a homestay. They may not expect to leave for Latin America on the following day. More seriously, they may feel strong antipathy toward a lesson that depends on memorizing a dialog, or may find that the dialog is too long for them. Their teacher may dislike some stylistic detail of the wording. There may be objection to some of the superficial inconsistencies in a set of materials which were, after all, produced primarily for in-house use. Accordingly, revision of each of the four components may take the form of replacing what is inappropriate and supplementing what is inadequate for a particular group of students.

The authors of the text have themselves made a first step toward greater flexibility in the 'sample' component by underlining approximately half of the lines of the dialog. They suggest that only the underlined sentences be used if an abbreviated version is preferred.

It will be instructive to take a closer look at this dialog. The underlined portion (we shall call it Part A) contains 13 of the 20 sentences, including most of the short, very frequent, and relatively invariable phrases such as greetings, 'really?' and 'of course.' It also contains the two longest and 'heaviest'

sentences. All of the second-person verbs, all of the exclamation points, and all expressions of emotion are in the underlined sentences.

The sentences that are not underlined (Part A) are more nearly uniform in 'weight.' Except for the last, they consist of factual questions and answers. Part B will therefore be relatively more susceptible to 'lexical exploration,' through Cummings devices or in other ways.

Adaptation of the dialog itself is likely to be slight and superficial. Some teachers will feel that if only one form of the second person is to be taught in the opening lesson, it should be the formal one. Most students will have destinations other than Santa Ana, Chile. Some will expect to live in hotels or dormitories rather than with a family. All of these changes can be made without disturbing the basic structure of the dialog.

For purposes of lexical exploration, the entire dialog lends itself to the writing of Cummings devices.

From Part A:

¿Adónde viajas? Viajo a (Sudamérica, Chile, etc.)

¿Cuándo viajas a (Sudamérica)? Viajo a Sudamérica (en julio, mañana, etc.)

From Part B:

¿Dónde vas a vivir? Voy a vivir en (Santa Ana, etc.).

¿Dónde vas a vivir? Voy a vivir (en un apartamento, etc..)

¿Qué vas a hacer (en Chile)? Voy a (estudiar, vivir con una familia, etc.).

¿Dónde está (Argentina, Santa Ana, etc.)?
Está en el (norte) de (Sudamérica, Chile, etc.).

¿Cómo es (Santa Ana)? La ciudad es (grande).

In exploration of structure, many of the existing drills require the student either to repeat families of sentences, or to substitute a word without making related changes elsewhere in the sentence. An example of the first kind is:

Voy a comer en casa. 'I'm going to eat at home.'
Vas a comer en casa.
Va a comer en casa.
etc.

An example of the latter is:

Voy a estudiar con unos hermanos.
_____ tíos.
_____ padres.
_____ profesores.
_____ primos.

The rest of the drills require the student to supply appropriate person-number forms of certain verbs, as he changes the subject pronouns:

Yo viajo a Bogotá. 'I'm travelling to Bogotá.
Tú _____.
Nosotros _____.
etc.

A teacher who is concerned about courtesy levels may want to add a constant-change drill in which the student substitutes formal for informal second-person forms, and vice versa:

Tú estás en la clase.	Usted está en la clase.
Tú viajas a Bogotá.	Usted viaja a Bogotá.
Tú hablas español.	Usted habla español.
etc.	etc.

Such a drill might involve the use of non-verbal cues (e.g., pictures, gestures) to dramatize the difference, since it does not exist in English on the level of verb inflection. Looking ahead to behavioral objectives which involve the use of questions, one might also explore briefly the changes in word-order that take place in the formation of questions like those that appear from place to place in this lesson:

question:	cf. statement:
¿Es pequeña la ciudad?	La ciudad es pequeña.
¿Viajan ustedes hoy?	Ustedes viajan hoy.
but:	
¿La tía habla español?	La tía habla español.

Once the lesson has been adapted in these ways, it may lead to the fulfillment of a number of 'behavioral objectives:'

1. Talk fluently for 15 seconds (or less fluently for 30 seconds) about your travel plans.

2. Converse with a Spanish speaker other than your own instructor about your travel plans. Try to make a good impression.

3. Tell where each person in the class is going, and say something factual about the city where he expects to stay.

4. Using a map, give a lecture on the geography of the country that you expect to visit.

Once the lesson has been adapted in these ways, its center of gravity in the linguistic dimension has moved outside of the basic dialog. To put the same point into a different metaphor, the dialog remains but is no longer basic. Those users who prefer to start with drills or with Cummings devices are free to do so. The dialog may then become, to the student, a culmination rather than a commencement—a happy concentration

of elements that he had met earlier, one or two lines at a time. Or the dialog may remain as the starting point. In any case, the social and topical dimensions of the lesson have been 'customized' in an orderly way, and all three dimensions converge on a set of demonstrable non-linguistic objectives.